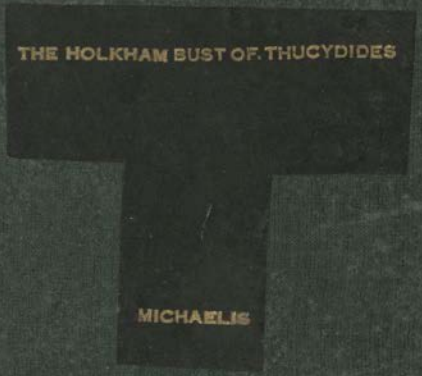

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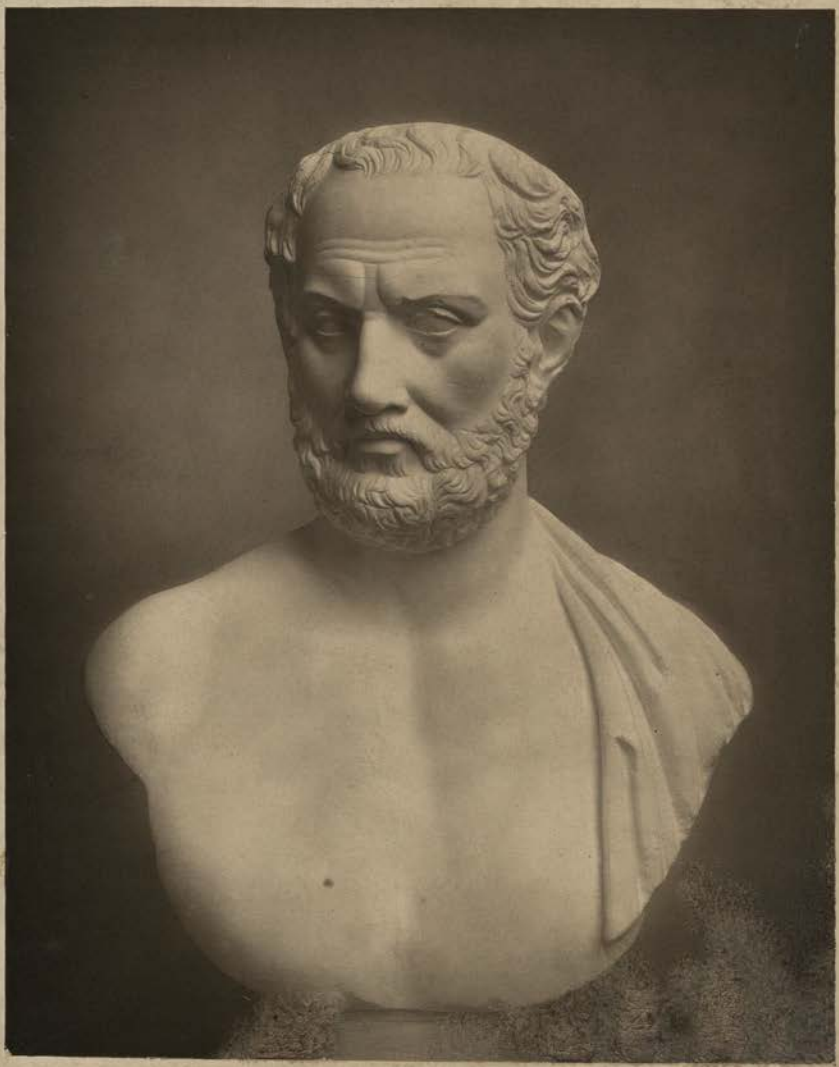

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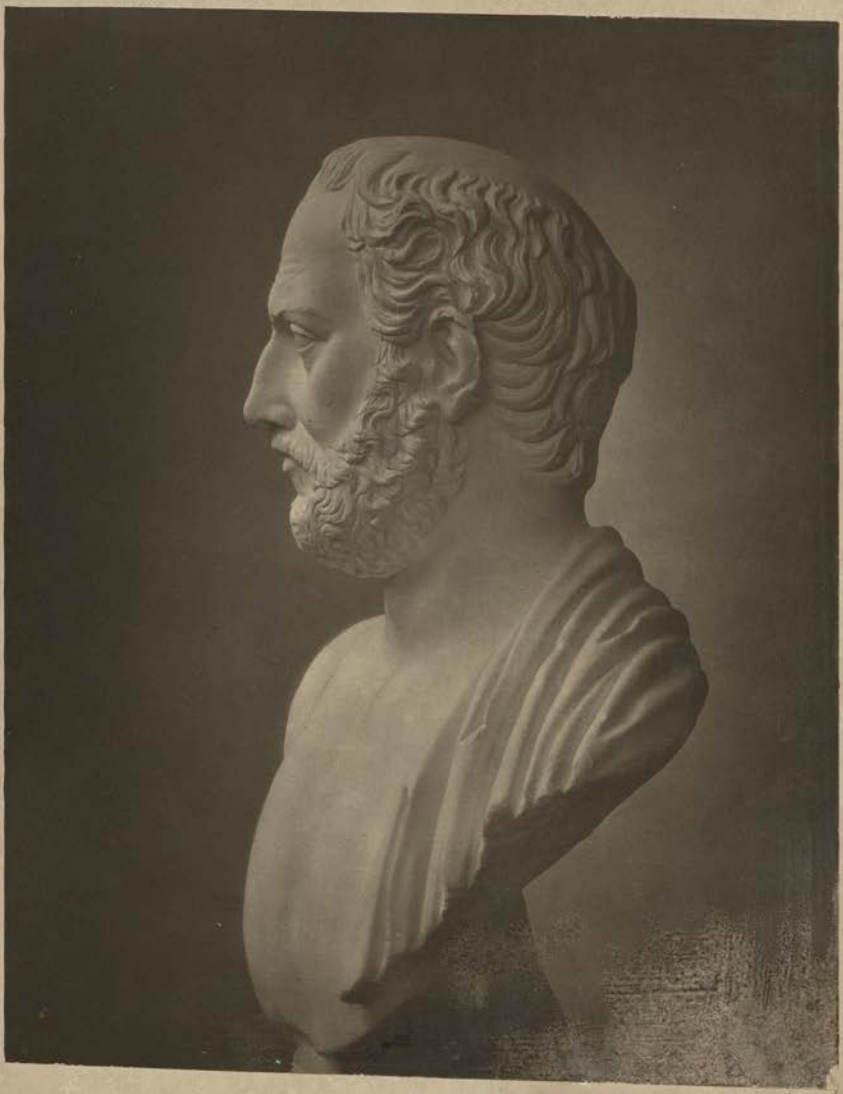

To the

Royal Humane Society

Bankes

From

The Earl of Lincoln

THE HOLKHAM BUST

OF

THUCYDIDES,

A STUDY IN GREEK ICONOGRAPHY.

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BY

ADOLF MICHAELIS,

PROFESSOR OF ARCHÆOLOGY IN THE UNIVERSITY OF STRASSBURG.

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TRANSLATED FROM THE GERMAN

BY

ALEXANDER NAPIER, M.A.,

VICAR OF HOLKHAM.

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ILLUSTRATIONS.

WOOD-CUT OF THE NAPLES HERME, FRONT AND SIDE VIEW.

PHOTOGRAPHS OF THE HOLKHAM BUST.

THE HOLKHAM BUST OF THUCYDIDES.

1. In the National Museum at Naples there is a double Herme of Greek, apparently Pentelic marble, which by the inscribed names on both shafts declares itself to be a portrait-bust of the two greatest historians of Greece, Herodotus and Thucydides. The same Museum contains also another Herme inscribed ΗΡΟΔΟΤΟΣ; the nose of this bust is in better preservation than in the above, but the rest of the work is of an inferior character. Notwithstanding some difference in the features of these two heads, they have so much in common as to justify us in inferring, that the same individual is represented in both. The Museums of Berlin and Petersburg possess other busts of Herodotus; and there is besides a likeness of him on a coin of Halicarnassus, struck under Hadrian, which represents the historian as an old man: but this is, probably, a mere fancy portrait. But of Thucydides, only one bust authenticated by the inscription of his name has, up to this time, been known—the head of the Farnese double Herme we have mentioned.

2. It is not, indeed, to be said that the authority of these inscriptions has never been doubted. Winckelmann and Visconti accepted them as unquestionably genuine, and Gerhard[1], though he alludes to the existence of doubt, gives no reason to justify it. It may be granted that their authenticity is open to question on the ground of the fact, that we find two blunders in the carving of the name Herodotus on the shaft of the Farnese double Herme. The first Ο by a perpendicular stroke is shaped thus Φ, and the next letter is a Λ instead of a Δ. But these blunders deserve little consideration, as the Herme itself has no distinctive excellence as a work of art, but is in some respects coarse and inartistic—the work of a common Roman copyist. The palaeographical character of the inscriptions does not permit the supposition of deliberate forgery, but rather favours their authenticity. We refer especially

[1] *Neapel's Ant. Bildwerke* (1828), p. 110, n. 352.

to the K in the name of Thucydides, with its two short oblique strokes; for this peculiarity, which is common in Greek inscriptions, would scarcely have been observed by a forger of the time of the Renaissance, and certainly not by one who so blundered in carving the name Herodotus[1]. The suspicion of a more recent forgery cannot for a moment be entertained, since our marble with its inscriptions can be traced back to the middle of the 15th century.

3. Before it was brought to Naples in 1787 with the other antiques of the Farnese family, the double Herme of Herodotus and Thucydides stood in the Farnesina at Rome. There Winckelmann saw and knew it. In the noble entrance-hall of that palace, adorned with the frescoes of Raphael, Visconti also saw the heads of Herodotus and Thucydides. In order, probably, the better to apply them for wall-decoration, the double Herme had been sawn in two, and traces of this mutilation are distinctly visible in the marble as we now find it pieced together again. This double Herme had come into the possession of the Farnese family from Fulvio Orsini. This celebrated collector was intimately acquainted with that family, especially with Cardinal Alessandro; lived, indeed, in their palace, and at his death (1600) bequeathed to them his fine collection of Antiques. The Belgian artist and engraver, Theodore Galle, who prepared the drawings for his *Imagines* under the eye of Orsini from the originals collected by him, distinctly testifies, that he found this double Herme *apud Fulvium Ursinum*, and gives a representation of it in plate 144 of his work—which was first published at Antwerp in 1598. In the second and enlarged edition, which appeared in the same city in 1606, with letter-press descriptions by John Faber, this statement is repeated and confirmed. But in 1570, when Orsini himself published his *Imagines ex Bibliotheca Fulvii Ursini*, the marble did not yet belong to him. It was then in the Museum Cesi. There the French engraver Ant. Lafrérie knew it; for it is given in his collection of Hermae (Rome, 1569)—the first antique iconography[2]—with the addition *apud Cardinalem Caesium*. At that time the house and garden of Cardinal Cesi—near the present Porta Cavaleggieri—contained one of the most famous collections of works of ancient art in Rome, among which were many Hermae. At the entrance into the garden there were not less than two-and-twenty of them[3]. We must, therefore, suppose, that Orsini either bought, or got in a present, from Cardinal Cesi the double Herme of Herodotus and Thucydides, between 1570 and 1598.

[1] Prof. Wilamowitz (*Hermes* xii. 352), after a careful inspection of these inscriptions, pronounces them genuine; and my colleague Prof. Rudolf Schöll, who has an intimate knowledge of Greek Inscriptions, entertains no doubts.

[2] *Illustrium Viror. ut extant in Urbe expressi Vultus.* Romae, 1569.

[3] Aldroandi *Le statue di Roma*, p. 124: Entrando nel giardino si veggono d'ogni intorno bellissime statue, fra le quali sono xxii termini antichi, &c.

4. But the history of this marble is to be traced beyond the Cesi Museum. The family of that name purchased a part of the villa and gardens which Pope Julius III.—the last representative among the Popes of the antiquarian and artistic tastes of the Renaissance—had built and laid out before the Porta del Popolo, shortly after his elevation (1550) to the Papal Chair. In the middle of the 16th century this villa with its grounds was reckoned among the *Mirabilia* of the city. Antique sculptures decorated not merely the niches of the Casino, which even in its ruined condition still excites the admiration of travellers, but were scattered among its shady walks. The slopes of Monte Parioli, which formed a part of the grounds, were covered with extensive vineyards, a special ornament of which was a vine-covered arcade, flanked by eighteen Hermae. The marble of Herodotus and Thucydides was one of these[1]. Shortly after the death of P. Julius III. (1555) his famous villa and its beautiful gardens were confiscated by the Papal Camera, parcelled out and sold. Some of those Hermae, with the land probably on which they stood, came into the possession of Cardinal Ferdinand de' Medici, while the double Herme, whose history we have traced so far, with part of the villa lying next the road, was acquired by Cardinal Cesi.

5. Of those eighteen Hermae of the vine-covered walk in the gardens of P. Julius III., eleven had been found at Hadrian's villa below Tivoli, the prolific mine of antiques. Stephen Pighius, a young Dutch scholar, who was studying in Italy between the years 1547 and 1555, had discovered them among those famous ruins, and communicated the news of the discovery to his patron Cardinal Marcello Cervini—afterwards P. Marcellus II.—who again reported it to Julius III., then absorbed in the building of his villa. These Hermae were at once brought from Tivoli to Rome, and were employed in the manner we have described above in the formation of the vine-covered arcade. Our double Herme, though it is ascertained to have been one of the eighteen used in that arcade, was not, however, one of the eleven discovered by Pighius and brought from Tivoli to Rome. Here we lose further traces of it; we are now left merely to conjecture, but in all probability it also came from Tivoli. By far the greatest number of portrait-busts with Greek inscriptions which have come down to us, were found among the ruins of the ancient villas in the neighbourhood of that town; not merely those with the inscriptions in square characters, such as the eleven found by Pighius, but those with round characters, like those on our double Herme. However this may be, the fact that the double Herme of Herodotus and Thucydides with its inscriptions first appears among

[1] Boissard, *Antiquit. Roman.* vi. 47.

other busts of undoubted antiquity, similarly inscribed, cannot but strengthen its claims to authenticity.

6. The head of Thucydides in this Farnese bust is in excellent preservation; the end of the nose only has been restored. "Le style de la sculpture"—as Visconti[1] remarks—"quoique assez négligé, laisse apercevoir que cet Hermé est la copie antique d'un ouvrage Grec: mais la médiocrité du talent de l'artiste n'a pu retracer que foiblement la manière simple et grandiose de l'original." It is in the profile that the noble character of the face is most discernible; in the full face, the features have a common and somewhat pinched expression. The grave reflective look is not without an alloy of peevishness. The eye appears small under the furrowed and broadly arched forehead, which, with the knitted brows, seems to press heavily on the eyes. We miss the free glance, without which we can hardly imagine Thucydides. Instead of the traits of a man of vast intellect and elevated character, we seem rather to see those of a morose and cynical critic. The irritation and discontent of the exile may be discerned in them, but hardly the lofty and statesmanlike mind, which was able to rise above the strife of parties and view events in the broader lights of history.

7. After the publication of his *Iconographie Grecque*, Visconti thought that he discovered in another bust of Pentelic marble of the *Musée Napoléon*, which is still in the Louvre, a resemblance to the features of Thucydides in the Farnese Herme. But the doubts I entertained after examining the sketchy outlines of this bust which are given in Clarac[2], and the more elaborate representation of it in Bouillon[3], have been strengthened by the inspection of two photographs, prepared for me by the kindness of Mons. de Villefosse, keeper of the department of Antiquities at the Louvre. The front and side views of this head, as exhibited in these photographs, have nothing in common with the Farnese bust. Mons. de Villefosse also shares my opinion; and we have only to look at them to be convinced, that Visconti's impression was here at least erroneous.

8. I owe it to a happy accident, that I am able to produce a far more perfect bust of the great historian. At the north end of the statue gallery of Holkham there are two fine busts, which have hitherto borne the names, respectively, of Sulla and Metrodorus. In the summer of 1876, I received photographs of these heads from the Vicar of Holkham, accompanied with a request, that I would give my opinion of the persons they were intended to represent. With regard to the so-called Sulla I declined to hazard a positive judgment.

[1] *Iconographie Grecque*, Tom. I. p. 227. Paris, Didot, 1817.
[2] Clarac, vi. pl. 1025, 2918; pl. 1103, 2918.
[3] Bouillon, iii. *Bustes*, pl. 4.

The Naples Herme—Front View.

The Naples Herme—Side View.

But from the first moment I had no hesitation in pronouncing, that the other bearded head was not, at any rate, a Metrodorus. It was only gradually, however, that the likeness of this so-called Metrodorus to the Thucydides of the Farnese Herme dawned on my mind. After a most careful comparison of the cast of the Farnese bust with the photograph which had been sent to me from Holkham, as well as with another photograph which I owe to the kindness of Professor Bernoulli of Basel, I felt no doubt that the same person was represented in both marbles; and further, that the bust, which I will now call the Holkham Bust, was a work of far higher artistic excellence. To my request that a mould of it might be taken by a competent artist, the Earl of Leicester most courteously assented. A mould was made[1], and his Lordship has most liberally presented a cast from it to the Art Museum of our University (Strassburg), so that I was thus enabled to confront with each other the casts of the Farnese and Holkham heads. Our warmest thanks are due to that nobleman for his intelligent liberality.

9. This fine bust, one of the ornaments as I have said of the Holkham Sculpture Gallery, was bought about the middle of last century by Matthew Brettingham for Thomas Earl of Leicester, the founder of Holkham and the collector of the noble antiques which adorn it. But though Brettingham speaks of the fact of the purchase, he is, alas! silent as to the place where it was found, and the way in which it was acquired. The state of preservation in which we find this bust is quite wonderful. With the exception of a few chips on the chest and lower edge, and of two slight injuries on the left cheek and eye, and of the broken edge of the left ear, nearly the whole is uninjured. The point of the nose, slightly injured, has been skilfully restored. The height without the modern base is 2 feet; the length of the face from forehead to chin from 9 to 10 inches. The head is therefore somewhat more than life size. The marble is of an exceedingly fine grain. If we may judge from a slight vein, visible on the right temple, it is Pentelic marble of an unusually good quality. Nodules even of the soil, in which the bust had lain, are still embedded between some locks of hair at the back of the head.

10. With the reproductions of these two busts, the Farnese and the Holkham, before us, it seems unnecessary to compare them minutely and point out their complete agreement in all main particulars. That in the Holkham bust, the end of the nose is rather fuller than in the Farnese, does not interfere with this agreement, for this feature of the Farnese bust has been restored. And if the baldness in the Naples appears to be less than in

[1] By Signor Brucciani of Russell Street, London.

the Holkham head, this fuller growth in the former may be accounted for by its conjunction with the well covered head of Herodotus in the double Herme. Their size is exactly the same, even in the details, which may be regarded as a proof that both are based on the same original. If we compare in each the locks and folds of the hair or even the layers of the closely-trimmed beards, we find the same complete agreement, save that in the Naples head the treatment of these details is more sketchy, while the Holkham one reproduces them with more individuality and freedom. This, indeed, is the characteristic difference between the two copies. In the Naples Herme we have the work of a mere mechanical copyist, in the Holkham bust the original has been reproduced with far finer feeling and with a more artistic hand. Hence the different impression which each makes upon us. While, too, the Janus-like conjunction of the two heads in the Naples Herme imposes a stiff and constrained attitude, the free and noble turn of the head in the Holkham bust adds greatly to the vigour and animation of the expression.

11. That all the objections, which stood in the way of our perfect enjoyment of the portraiture in the Farnese Herme, disappear, when we contemplate the new bust, is a persuasive argument for the excellence of the latter. We see nothing of the pinched and peevish expression which may have disappointed us in the other. A higher and nobler gravity characterises it. We can scarcely imagine that a smile ever lighted up that stern countenance, which has nothing in common with the sentiment of the beautiful verse

"Laeta viro gravitas et mentis amabile pondus."

Bitter trials and inner conflicts have left their stamp on those features and furrowed that brow. His country's fate, shedding her blood in hopeless conflict with enemies without and parties within, would seem to lie like a load on the spirit of that man. Yet we discover nothing which indicates impotent brooding over evils, or morose censoriousness: steady and clear is the gaze of the eye, energy is marked in the firm mouth and lies in the furrows of the forehead. The free and haughty carriage of the head proclaims, that no trials or difficulties could bend that proud neck. Thus we seem to behold a life-like representation of the historian, whose incorruptible love of truth and passionate desire to know facts and investigate their grounds, have gained the admiration and sympathy of the world. Not that the features of the face are faultlessly handsome. The broad and heavy brow, the rather massive nose, the protruding lip might almost remind us, that Thracian blended itself with Attic blood in the veins of Thucydides. How different the impression produced by the face and refined features of a Pericles or a Sophocles! And yet the force and energy of our head, so indicative

of the man, who often failed to clothe his deep thoughts with a flowing style, scarcely less powerfully enlist our sympathy and interest.

12. The personal appearance of the historian has been described by his biographer Marcellinus in a passage which presents great difficulties in its interpretation: λέγεται δ' αὐτὸν τὸ εἶδος γεγονέναι σύννουν μὲν τὸ πρόσωπον, τὴν δὲ κεφαλὴν καὶ τὰς τρίχας εἰς ὀξὺ πεφυκυίας, τήν τε λοιπὴν ἕξιν προσπεφυκέναι τῇ συγγραφῇ. I frankly confess that I cannot interpret the words: τὴν κεφαλὴν καὶ τὰς τρίχας εἰς ὀξὺ πεφυκυίας, which are both unusual and obscure; I suppose that they refer to the pointed form of the hinder head in contrast with the face mentioned just before. At any rate the sources whence Marcellinus derived his information were notoriously scanty, and a genuine tradition can hardly be traced in these words, which are too ambiguous to justify a well grounded doubt of the right designation of our bust, in which certainly the cranial region is not pointed but beautifully rounded.

13. What entitles us, then, to suppose, that the portrait-bust before us has preserved the true features of Thucydides, and that it is not a mere product of fancy, an example of those "non traditi vultus,"[1] invented under the influence of the literary tastes of the Alexandrine epoch? Such an enquiry, indeed, is suggested by the very form of the Holkham head. In comparing the two busts we saw, that the freer and more animated expression of the new head depended on the bust form, as distinguished from the Herme form. The original, therefore, must have been a bust and not a Herme. But as this species of sculpture—προτομή—which included the chest and shoulders, was not in use before the Alexandrine period, it would seem inadmissible to date the original, from which the Holkham bust was taken, earlier than a century after the death of Thucydides; and this would be undoubtedly true, if the Holkham bust must ultimately be referred to a bust, distinctively understood, as its original. The προτομή of the Greeks is but a section of the human form, limited to the chest and shoulders; and does not the drapery on the left shoulder of the Holkham copy suggest, that a statue is the original whence this section was derived? And if the bust were copied from a statue, then the original may be carried up to a period before the Alexandrine epoch.

14. Now in point of fact we do hear of a statue of Thucydides; of a bronze statue which, along with others of prophets and poets, of statesmen and orators, of historians and philosophers, adorned the Zeuxippos at Constantinople, and which was described by Christodorus in the beginning of the sixth

[1] Plin. Lib. xxxv. cap. ii.

century of our era in the following verses, which veil their very prosaic contents under a texture of bombast:

Θουκυδίδης δ' ἐλέλιζεν ἑὸν νόον· ἦν δὲ νοῆσαι
Οἷά περ ἱστορίης δημηγόρον ἦθος ὑφαίνων.
Δεξιτερὴν γὰρ ἀνέσχε μετάρσιον, ὡς πρὶν ἀείδων
Σπάρτης πικρὸν ἄρηα καὶ αὐτῶν Κεκροπιδάων,
Ἑλλάδος ἀμητῆρα πολυθρέπτοιο τιθήνης.

That the poet is describing a statue, older than his own times, which had been brought to Constantinople, is more than probable—is almost certain. The artist's conception of the historian as an orator, appears to belong, not so much to later as to earlier times, when an active interest in the affairs of the State required the accomplishments of an orator, and from political life Thucydides never dissociated himself. The statues also in the Zeuxippos were not the works of contemporary but of ancient art, and had been collected from all parts of the Western world. We may safely conjecture, then, that the statue of Thucydides, described by Christodorus, was either an original, or the copy of an original, belonging to an age anterior to the Alexandrine epoch. The words with which Christodorus describes the earnest and thoughtful expression of that statue—ἐλέλιζεν ἑὸν νόον—are characteristic also of our bust, which, as we shall show in the sequel, is based on a bronze original. The turn of the head to the right, which we see in it, would perfectly harmonize with the raised right hand, which was found in the statue; and even the right shoulder of the bust, which is rather higher than the left, would well agree with an elevation of the lower arm and hand, such as we find in the statue of the so-called Germanicus of the Louvre. A connection, therefore, between the Holkham bust and an earlier statue like that described by Christodorus is at any rate possible.

15. I am very well aware how fine must seem the threads, with which the tissue of this argument is woven. Happily, however, the bust itself is not without characteristics, which distinctly indicate an earlier date than the Alexandrine epoch for the original, from which it was copied. Those fanciful portrait-busts of the Hellenistic period, of which the heads of Homer and the Æsop of the Villa Albani are conspicuous examples, display a style of sculpture subsequent to the time of Lysippus. Along with the effort to reproduce the more intellectual features there was combined, in this period of the art, a love of effect akin to the art of Painting and a realistic rendering of external traits, as for instance of the skin and hair. This tendency is seen in all the portrait-busts subsequent to the time of Alexander. The many heads of Demosthenes, all taken from the statue of Polyeuctos, are striking examples of it. The realistic re-

presentation of the skin, the eyebrows, and the lines and furrows of the forehead is very conspicuous in all those heads. It is the same with the Vatican statues of Menander and Poseidippos, and it is also seen in the Naples Æschines and in the famous Aristotle of the Spada palace at Rome. The fine statue of the Borghese palace, usually and with great probability supposed to represent Anacreon, belongs, unless my memory greatly deceives me, to this group. Even the head of the Lateran Sophocles shows in the treatment of the skin, the forehead and the eyebrows a great affinity with the marbles we have just mentioned, though it is quite compatible with this supposition, that an authentic and still older likeness was used by the artist in the execution of this statue, the original of which was probably made for the theatre of Athens when it was decorated afresh by Lycurgus about 330 B.C.

16. It is otherwise with the sculptured representations of Alexander the Great. Of the six authentic busts of him which I have compared—four of them of a very fine character of art—not one has a trace of the realism of the later period. They are all conceived and executed according to the severe rules of the older ideal style, which partially survived even in the Hellenistic period. If in the portrait-busts of a later period the skin is carefully reproduced, in those of Alexander it is rather as it were the flesh which is attempted to be represented. The lower ledge of the forehead is defined by a sharp arched line, so that one can almost imagine, that the bones might be felt beneath. Even in the colossal head of Mausolus we perceive, though less distinctly, a similar treatment of form. Though it reminds us here and there of the later and more realistic period, that head belongs essentially to the older style.

17. That older style is best represented by a group of *helmeted* heads, among which some critics have thought to discover, though on insufficient grounds, the victors of Marathon and Salamis, Miltiades and Themistocles. But if the evidence for these designations be defective, it approaches certainty in the busts of Pericles, preserved in the Vatican and the British Museum. The Herme of the British Museum, though it may be a late copy of the original, is an admirable example of this style of portrait-bust, worthy of the age of the man represented and of a master like Kresilas, of whom it was said that by his art illustrious men became more illustrious. Here all is in the simplest and severest style. The attention is fixed only on the essential and necessary, while every trivial accessory is rejected. The sharply defined brow and nose, the simple broad handling of the cheeks, the treatment of the short curly hair and closely cut beard, not concealing but displaying the form of the jaw, all point to the bony framework as the main element in the likeness. The flesh seems only to clothe this with life. Though we miss nothing, not even the fine lines at the base of the nose,

so characteristic of the thoughtful and profound statesman, we see no trace of a realistic treatment of the skin, or of mere natural peculiarities. Kresilas was no ἀνθρωποποιός, like Demetrius, but an ἀνδριαντοποιός. More delicate work, indeed, is perceptible in the fine bust of Euripides, which has come down to us. The philosopher among the tragic poets, with his broad and furrowed brow, his deep-set eyes, his sunken cheeks giving more prominence to his large, though nobly formed nose, with his long flowing hair, growing thin at the temples, invited the artist to a more detailed handling, but all this is attained without sacrifice of broad general effect. The principles of portraiture are the same here as in the age of Pericles, though modified by the influences of the sister art of painting, which meanwhile, by the introduction of the effects of light and shadow, had opened up a new mode of artistic reproduction.

18. Our bust of Thucydides belongs to this period and development of the art of Sculpture; and here I speak not of the Farnese, but of the Holkham head. In addition to the difference of expression in these, to which we have already alluded, there is another which deserves especial attention. While, namely, the Farnese reproduction presents the weaker, rounder, softer forms of a marble work, in the Holkham bust the character of a bronze original is truly preserved. This is seen especially, when we compare the forehead and brow of the two heads. The Holkham bust preserves in the region over the eyes the sharply defined outline of the bronze original. The two prominences in the forehead are almost too severely marked by the shadow lying in the hollow between them, while the reflection of the metal seems to throw light on the adjoining parts. In the Naples Herme, the brow line is feebly marked; even an indication of the hairs of the eyebrows seems to be intended, and instead of the sharp lines which define the strong marks of the forehead in the Holkham bust, we find in the Farnese head, the feebler contrast of mere wrinkles. A similar difference may be observed in the treatment of the strong lines, which run down from the nostrils, and of the eyelids and the hair. Here again the Holkham bust preserves the characteristics of the bronze original; and this original must have exhibited a mode of portraiture allied to that of the busts we have last described, and which therefore takes us back to the fifth century B.C.

19. It is evident that the early period which thus, with great probability, may be assigned to the original, favours the belief that we see before us in the Holkham bust the true features of the great Historian. And, indeed, who could have invented that head? to whom should these energetic, almost, perhaps, harsh features have occurred? the masculine structure of the bones, the cheek bones, especially, hardly covered with flesh, the peculiar form of the

skull, rising almost perpendicularly from the mighty brow, and then going back in nearly a right angle with its noble arch to form the beautiful hinder-head. My friend and colleague Professor Gerland directs my attention to a curious peculiarity: to the division into two distinct parts of the beard on the under lip, a peculiarity so rarely found and which seems to strengthen a claim to the bust being copied from one taken from nature. The upper layer of the beard on the cheeks continuously connected with the beard of the lips is also peculiar; it is found too in the bust of Æschines. Lastly, the mouth is very remarkable. The exceedingly short upper lip is rather prominent, while the thickness of the receding lower lip almost deforms the whole character of the mouth. This is seen in the bust itself, more than in the photograph.

20. If, therefore, reasonable doubts of the authenticity of our bust as a portrait, even of its fidelity in minute details, cannot well be entertained, the general aspect and the baldness which is conspicuous on the head would seem to assign it to the later years of the historian. When Thucydides was allowed to return to Athens, after an exile of twenty years, he appears to have been about fifty, and his death is supposed to have occurred not many years after. This age would harmonize with our bust. The grave thoughtful expression which we read in it well accords with the mental pressure of those years, in which Thucydides was engaged in the composition of his history. Every line, as he wrote it, must have evoked the recollection of the proud hopes with which Athens entered into the conflict and of the overthrow of all her bold plans. No ground can be alleged why a likeness of Thucydides should not have been made; his family belonged to the highest rank, and his great intellectual endowments were recognised. There then existed portraits not only of Statesmen and Generals, but of Sophocles and Euripides, of Socrates and also of Herodotus. Why should there not have existed a portrait-bust of Thucydides, from which afterwards a statue could be modelled? History, indeed, preserves no such record; and we are left therefore to the possibilities of mere conjecture. But whatsoever may have been the circumstances connected with the first creation of such a portrait, great is and must remain the gain of a genuine likeness of Thucydides: and to this we have been helped, in the first instance, by the Farnese Herme, but in a still higher measure by the bust preserved in the Statue Gallery of Holkham.

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